

TROUSSEAU OF THE WHITE HOUSE BRIDE IS PRACTICAL AS WELL AS BEAUTIFUL

By ANNE RITTENHOUSE.



MISS ELEANOR WILSON has chosen a trousseau of moderate proportions, admirable in a fashionable manner and emitting every eccentricity of the day.

As an example of the best fashions of the hour modified to suit the requirements of a well bred woman nothing better could be asked. Miss Wilson has chosen just the frocks she needs.

She realizes the chance that comes to-day have of passing out of style before they are well worn, and with care and discrimination she has builded up a trousseau that could easily be a guide to all the brides of the summer.

In addition to the wedding gown there is a formal dinner frock of pink satin and silver lace, a dance gown of ciel blue tulle and tulle, Chevy Chase afternoon gown of white cecay crepe, another dinner gown of Watteau blue moire tulle and tulle, a going-away gown of dark marine blue gabardine in three pieces and an army cape of cadet cloth for motoring.

I was in with Miss Wilson one afternoon in the room at Kurzman's, on 5th avenue, who made the entire trousseau, as well as the gowns of the family, when she was having those gowns fitted. She stood in the middle of a circle of designers, who were draping, arranging, suggesting and taking suggestions from her, because they found that Miss Wilson had strong ideas about clothes and was anxious that her gowns should represent her individuality.

She liked long sleeves for one thing, and they were put into all her frocks except those intended for the evening. Her arms are long and she prefers to have them covered from shoulders to knuckles, so Kurzman invented for her several kinds of long sleeves to suit her taste. She was also very much interested in the length of her skirt, and tried each one before the mirror in different postures in order to be satisfied that they were not too short and that the slash in the back or front, which gives freedom to the feet, should not be exaggerated.

She would always ask if she could dance in such and such a skirt with ease and decorum, because this daughter of the President of the United States is one of the best dancers in Washington.

If the mediation for peace between Mexico and America is sufficiently advanced for the Secretary of the Treasury and his bride to go abroad, and fashionable European society will see the trousseau of the White House bride before American society sees it, it is certain that the groom will be delighted with the pink tulle dinner gown which is the most formal of all the evening frocks, and is his favorite color, which is deep rose.

On all Miss Wilson's gowns there is a touch of lace because she especially desired it. In white, in cream, in silver, it is the adornment used for every frock. She has a strong affection for lace and always uses a bit of it somewhere in her costume.

She chose two blue gowns as a compliment to the army and navy, in both of which she is absorbingly interested. I remember how difficult it was for her to repress her enthusiasm at the last Army and Navy game held in New York, but she was obeying her father's wishes in merely smiling at the scoring of each side, and not showing any preference, or giving way to the wild enthusiasm she felt.

She had said at lunch before the game that she had promised her father to be very circumspect in her interest, but was afraid that natural enthusiasm would get the better of diplomacy. We watched her in the box with much interest throughout this most exciting afternoon, and she showed herself quite as much of a diplomat as did her father.

However, she has let her enthusiasm for West Point and Annapolis govern her in the choice of two gowns in blue. Nat-

urally, the colors are not exact, but they are modifications of the shades used by the two sets of fighters.

The Watteau blue gown is especially lovely with its pink roses at the belt and its body drapery of silver lace. The tone of this blue tulle is decidedly different from the colors of the blue dancing gown and the going-away gown, and it will be worn on different occasions from the other two.

To begin with the going-away gown, it is of dark blue gabardine, that new fabric which is a reliable substitute for serge. The color is corbeau blue, and there are three pieces. The skirt is moderately short cut with a straight front. Immediately below the waist there are stitched flaps that run to points. At the back are three circular bouces bounded with narrow silk braid and mounted on dark blue mouseline, through which shows the dark blue of the underskirt. Hanging over the back are two black silk cords and tassels.

The short coat is of black satin and dark blue cloth with a wide folded girdle drawn low on the waist line. This is the kind of girdle, by the way, which Miss Wilson preferred, and Kurzman used it in various ways on all her frocks. The satin on the bodice is arranged in a wide square bib at the back. The three-quarter sleeves are made of satin and blue cloth, half and half.

The bodice is of blue mouseline, cut quite loose, and finished at waist line and above with many rows of fine black soutache. There is a white vestee bound with a thread of colored Persian silk and a row of small buttons. This extends into a high rolling collar.

The pink gown which Mr. McAdoo will like is in a soft and brilliant fabric known as satin d'amour, the color of a Killarney rose. The skirt

touches the floor, and is trimmed down the front with two crossed bands of silver lace. There is a flat hip drapery of this silver lace which is in an exceedingly fine pattern, and has no hint of heaviness. From the edge of this lace flows a full overdrape of pink tulle which covers the lower skirt of satin.

The bodice is draped in surplice effect from shoulders to waist; the satin is used with flowing sleeves of the silver lace; sleeves which Miss Wilson especially admired. The lace fell to the elbows at the back of the arm and was caught up in front to the shoulders to show the entire top of the arm. On this bodice goes a deep pink rose with a few green leaves and a bud.

The placement of this rose was worked out by Miss Wilson and the designers for some time. She had a large box of flowers to select from, and she tried many sizes in different tones of pink, placing them at the waist and high on the chest before she decided that the small rose with its bud was the best. The sketch shows where she finally decided to have it attached.

The bride is not especially fond of long skirts and drapery that hampers her feet, and she made a few amiable protests over not being able to walk easily in the pink gown, but finally decided that she would keep it for stately dinners and do her best not to step on its yards

of lace and tulle that floated away on the floor. After dropping it she gave quite a sigh of content at getting into the Watteau blue tulle gown with its short, full skirt which allows her to walk and to dance with entire freedom.

The fabric used in this charming gown with its strong tones of blue that bring out the color in Miss Wilson's eyes is a soft tulle that looks like satin at first glance. The skirt is well draped at the hips and gives fullness at knees and ankles. There is a slight slash in front which is filled in with pleatings of the material and blue chiffon.

The drapery over the hips gives the effect of panniers and the pleats which are released from the belt, back and front, are deftly caught in to a narrow line at the ankles. The bodice is a clever mixture of blue tulle, silver lace and tulle. The foundation is of blue tulle with a wide Japanese collar effect of the tulle drawn into a wide belt with silver motifs embroidered at each side under the arm.

The drapery is caught in front, softly to the side, with several full-bloom pink roses. Across the figure there is a wide band of silver lace, under tulle. There are short full sleeves of the blue tulle which are gathered into a slight ruffle. The back of the skirt, by the way, is banded up into a Watteau effect which is very fetching.

One of the prettiest fabrics chosen by Miss Wilson is an invisible striped, watered blue tulle. The skirt is short and is modestly slashed back and front, where it is filled in with pleatings. The hem of the skirt is scalloped and bound with a tiny edge of the fabric. There is a short overskirt of the watered blue tulle from which floats a full drapery of self-colored blue tulle. This is a trifle shorter than the lower skirt in order to show the scallops.

The bodice is quite full, of tulle over rouspouse lace. The tulle is arranged high in the front, under the tulle drapery, and is cut into two bretelles at the back. There is a wide ruche of the tulle around the half low neck; the elbow sleeves are distinguished for their extra deep ruffles that fly away from the arm as the wearer moves.

The most graceful part of this frock is the butterfly drapery of tulle at the back, which begins at a high waist line under a large girdle bow of tulle held in the center by a large triangle buckle made of strass stones set in silver.

Paris has set the seal of approval on the long army cape of cadet blue cloth as a wrap, and Miss Wilson liked this model so well that she chose it instead of a top coat. It is one of the best of motor wraps and she will also use it over her going-away gown of blue gabardine. It hangs long and full from the shoulder, has a wide, high, rolling collar and a straight piece across the front to protect the chest and waist line.

Mrs. John Wilson, who is one of the near and dear relatives of the bride and who will be a guest at the wedding, chose a gown which Miss Wilson immediately coveted.

The material is of corbeau blue charmeuse. The ankle-length skirt is slightly lifted in front with an irregular double tunic of blue chiffon edged with a deep band of blue velvet and two bands of moire ribbon. The lower part of the tunic runs to a deep point on the right side, and another much higher up on the left side. Both of these points are held down by tassels made of blue wooden beads.

The loose bodice is of blue satin covered with blue chiffon, except the sleeves, which are in three-quarter length and edged with a flaring ruffle of velvet and moire ribbon. There is a Japanese collar of both of these fabrics which reaches high on the neck at the back and drops to the waist in front. There is a chemise of white lace. The loose belt is of velvet ribbon and moire combined.

The simplest frock in the trousseau is of white cecay crepe with hand-embroidered sleeves of wheat in dull rose. The skirt, which is full at the waist and moderately narrow at the ankles, is draped above the knees with two ruffles of the plain white crepe edged with a tiny band of pink moire silk.

The bodice is embroidered over the front and back, and the deep kimono sleeves are of plain crepe with a loose cuff and rose-colored moire above a plain straight cuff of white crepe fastened with ivory buttons. This is another sleeve which the bride admires.

The long collar on the blouse is of rose-colored moire covered with fine lace in a leaf design. The buttons are quite unique. They are Chinese heads carved of ivory.

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Griswold.

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DANCE FROCK OF CIEL BLUE WATERED TULLE, WITH DRAPERY OF SELF-COLORED TULLE. THE BUTTERFLY DRAPERY AT THE BACK IS MOST GRACEFUL.



Griswold.

MRS. JOHN WILSON'S GOWN OF BLUE SATIN.



Griswold.

MISS WILSON'S CHEVY CHASE FROCK OF WHITE CREPE, EMBROIDERED IN ROSE.



Griswold.

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FORMAL DINNER GOWN OF PINK SATIN DRAPED WITH PINK TULLE AND SILVER LACE.



Griswold.

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ARMY CAPE OF CADET BLUE CLOTH, TO BE WORN OVER A TRAVELING GOWN OF BLUE.



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DINNER GOWN OF WATTEAU BLUE TULLE, WITH PINK ROSES AND SILVER LACE.



Griswold.

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GOING-AWAY GOWN OF DARK BLUE CLOTH, WITH SHORT COAT OF BLACK SATIN AND BLUE CLOTH.